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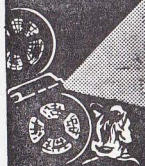
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COMMENCING MONDAY, JUNE 19th, 1967

FOR ONE WEEK

Nightly at 8

Nightly at 8

DUBLIN GRAND OPERA SOCIETY

“LA BOHEME”

(Puccini)

“MADAME BUTTERFLY”

(Puccini)

“ LUCIA DI LAMMERMOOR ”

(Donizetti)

Artists: Edy Amedeo, Clara Betner, Vittorina Magnaghi, Jolanda Meneguzzer, Maria Angela Rosati, Ettore Babini, Loris Gambelli, Gabriele de Julis, Alberto Oro, Franco Pagliazzi, Jon Piso, Patrick Ring, Bruno Rufo, Ernesto Vezzosi

Conductor and Artistic Director: NAPOLEONE ANNOVAZZI

Assistant Conductor: GIUSEPPE GIARDINA

Producer: MARIA SOFIA MARASCA

Assistant Producer and Scenic Designer: NICOLO LO VOI

Chorus Masters: GIUSEPPE GIARDINA and PEADAR O'REILLY

Wardrobe: CATERINA ENEA

Costumes: CASA TEATRALE PIPI, TEATRO MASSIMO, PALERMO

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Wigs: LAGHI, ROME

Properties: RANCATI, MILAN

Scenery: CASA SORMANI OF MILAN

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WEDNESDAY, 21st JUNE

“LUCIA DI L...

(By arrangement with
First produced in San Carl
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SIR WA

CHAR

LUCY ASHTON

HENRY ASHTON (Laird
Lammermoor, her bro

LORD ARTHUR BUCKLA
(his friend)

RAIMONDO (Chaplain to

NORMANNO (a follower

ALISA (Attendant to Lucy

EDGAR OF RAVENSWOOD
(Ashton's Enemy)

Friends and Retainers of

Synopsis

ACT 1. Scene 1. Th
Scene 2. TH

ACT 2. Scene 1. Lu
Scene 2. Ha

ACT 3. Hall of the C

ACT 4. A Churchyard
Place: Scotland

Conductor: NAPO

Assistant Conductor:

Producer: MARI

Leader of Orchestra

For Dublin Gr

Stage Manager

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● VISIT THE BARS DURING THE

SATURDAY, 24th JUNE

LAMMERMOOR

Ricordi & Co., (London)

Naples, 28th September, 1835

"The Bride of Lammermoor" by
W. SCOTT

ACTORS :

..... Jolanda Meneguzzer

..... Franco Pagliazzi

..... Gabriele de Julis

..... Loris Gambelli

..... Patrick Ring

..... Vittorina Magnaghi

..... Jon Piso

..... the Ashtons, Villagers, etc.

..... Scenery:

..... Grounds of Ashton's Castle
..... Castle Garden

..... s Apartments
..... of the Castle
..... stle

Time: 1700

..... EONE ANNOVAZZI
..... GIUSEPPE GIARDINA
..... SOFIA MARASCA
..... BRENDAN O'BRIEN

..... d Opera Society:

..... PATRICK McCLELLAN

..... Michael Scanlan
..... Paddy O'Leary
..... Christy Donovan

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THE STORY OF THE OPERA...

"LUCIA DI LAMMERMOOR"

ACT ONE

SCENE I is a grove near the Castle of Lammermoor. Henry Ashton (Baritone), Lucy's brother, and his followers are searching for the intruder who is believed to be Lucy's unknown lover. Henry must remove all obstacles to his scheme of forcing Lucy into marriage with Lord Arthur Bucklaw through which he hopes to restore the family fortunes that were shattered in the political perils of the time. Lucy is ignorant of this scheme. Norman (tenor) reports that the stranger is none other than Edgar, last of the Ravenswoods, between whose house and Henry's a blood feud has existed for generations. In the air 'La pietade in suo favore' Henry vows to quench this secret love in Edgar's blood.


SCENE II is the Castle park. The moonlit scene and the gentle character of Lucy herself are established by the tranquil harmonies of the solo harp to which the curtain rises. Lucy (soprano) enters and to her companion Alice describes in the aria 'Regnava nel silenzio' her meetings with Edgar at this spot. The mood of the aria is dreamy and ecstatic but some of its passages demand extreme technical brilliance. Edgar (tenor) finally appears. He has to tell her that he must go on a distant journey but that before leaving he would wish to be reconciled with Henry as a prelude to their marriage. Lucy, however, knowing the harshness of her brother's nature, counsels him to keep their love still a secret. The exciting duet concludes with an exchange of rings in pledge of betrothal.

ACT TWO

Henry has sent for Lucy in furtherance of his plan to break down her resistance to the marriage he has, in fact, already arranged. Lucy protests. Henry has intercepted all Edgar's letters but now he hands her one, a forgery, which persuades her that she has been deserted by Edgar for another woman. This duet, 'Soffriva nel pianto,' is moving and dramatic as Henry bullishly urges the bewildered Lucy to forget the faithless Edgar and marry Arthur. As well as saving their house from ruin she may also, he suggest, save him (Henry) from the political dangers that threaten his life. Lucy appeals to Raymond (bass), the family chaplain. Only when he urges her to obey does Lucy broken-heartedly submit.

In the second Castle scene of this Act the opera moves towards its climax. Guests, tenants, etc., have gathered to witness the signing of the marriage contract. After the lively chorus the bridegroom (tenor) is received. Lucy enters, seemingly frozen in her sorrow. Henry explains to Arthur that she still grieves for her mother only recently dead. In haste he presents the document to Lucy and in terror and confusion of mind she signs it. At that moment, Edgar, returned from his mission, dramatically burst in upon the scene. Shocked by what he con-





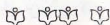
ceives must be Lucy's treachery, he reviles the fainting girl. Tension heightens into the exciting sextet led by Edgar '*Chi mi frena in tal momento?*'—one of the greatest concerted pieces in Italian opera. In the quarrel which ensues, Raymond interposes to prevent a duel. Edgar, departing, flings Lucy's ring at her feet. There is a thrilling choral ending to the Act with Lucy's voice soaring despairingly over the rest.

ACT THREE

The marriage has taken place and the festivities are in full swing. A joyous chorus is silenced by the arrival of Raymond. He tells the horrified assembly that Lucy, her reason gone, has stabbed the bridegroom to death. A transfigured, almost spectral Lucy appears still grasping the dagger with which she has killed Arthur. Now begins the celebrated "Mad Scene"—'*Ardon gl' incensi . . splendon le sacri faci intorno!*' introduced and accompanied by solo flute. The number is an exacting test for every coloratura soprano. While the vocal writing of this showpiece is extremely florid and exacting, it is not, in its general effect, entirely out of character with the dramatic situation.

In her delirium, Lucy re-lives her meetings with Edgar and suffers again the terrible scene of his anger and reproaches in Act II. In her disordered mind it is to him, not Arthur, she has been united in the marriage ceremony that day. As the scene concludes Lucy falls lifeless to the ground.

For the brief finale we are transferred to a ruinous churchyard where the tombs of the Ravenswoods are discerned. Edgar, alone, tells in the aria, '*Tombe degli avi miei*' that without Lucy, life for him is vain and that he, "the last of his unhappy race," has come to this place where he will encounter Henry, his enemy, and find death in a duel with him. As a funeral bell tolls, a group of mourners enters. From them he learns that the knell is for Lucy. Since Henry has already fled, Edgar resolves to end his own life himself. Invoking the spirit of the dead girl in the final aria '*Tu che a Dio spiegasti l'ali,*' he kills himself with his dagger and so ends this tragedy of star-crossed lovers.



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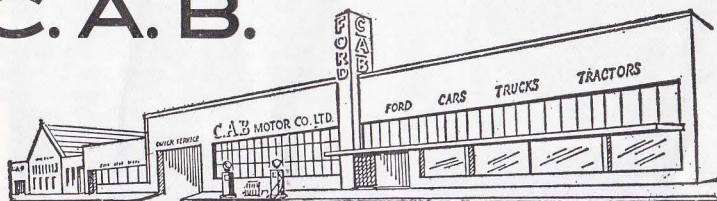
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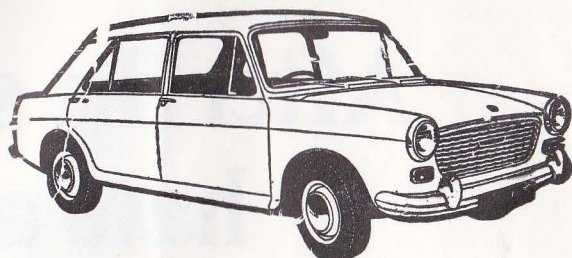
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